1: Herskovits E-4, 5 (1934) 1937 SV3 Haiti SV3
Mirebalais

342

ABOVE, *A country dwelling.*
BELOW, *A combite at work.*

[facing P. 11]

2: Courlander B-5 (1937-1955) 1960 SV3 Haiti SV3

[P.112-D]

4. *A peasant of the Montagnes Noires region, southern Haiti.*

142
291
482
515
516

2: Courlander B-5 (1937-1955) 1960 SV3 Haiti SV3

[P. 112-G]

142
302
534
202
476

9. *Calling the coumbite: signaling on a conch-shell trumpet.*

243
291
476
516

10. *A woman's coumbite weeding a cornfield near the* [illegible] *town of Plaisance.*

2: Courlander B-5 (1937-1955) 1960 SV3 Haiti SV3
[P.112-K]

142
291
302
322
412
516

16. *Man with a machete making a vevi board. The machete is used for cutting trees, trimming brush, weeding gardens, fashioning wooden objects such as drums and mortars, and many other purposes.*

243
252
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415

17. *Winnowing grain with a woven tray.*

2: Courlander B-5 (1937-1955) 1960 SV3 Haiti SV3

[P.112-55]

291
152
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*79 and 80. Playing the tambour maringouin, or mouquito drum. Beneath the earth bow is a portable variant. The player plucks the string with one hand and with the other varies the pitch by pressure on the end of the bow.*

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191

*81. A miniature brass casting, an Ashanti gold weight, in the form of a spring snare used for catching small game. The device can be recognized as an antecedent of the Haitian portable mouquito drum.*

J: Courlander B-5 (1935-1955) 1960 BV3 Haiti BV3
[P 112-TT]
142
291
302
516
534

b. Playing the clarinette, or bamboo saxophone.

J. Cowlumbar B-5 (1931-1955) 1960 BV3 Hain BV3

[P. 112-V]

291
511
197
232
415

31. *An Ila woman in the Caleb-Sac Plain. Laid out on the mat is a feast for the Ila-kin. The hostess silently feeds the visitors by placing food in the holes at each end of the mat. Designs on the pots are the symbolic patterns found generally in ritual. The cow in the background, surrounded by a low curbing, is sacred to the kin.*

2: Courlander B-5 (1937-1955) 1960 SV3 Haiti SV3



534 533 the pegs. High notes are achieved by striking the drumhead near the rim, and low notes near the center.

534 516 The drummers usually sit together on a bench or in chairs at one side of the dance court. The larger and middle drums are slightly tipped to keep their "mouths" open; the *bula* stands squarely on its base and is therefore somewhat muted. The player of the *manman* often drums in a standing position, bracing the instrument by means of a cord around his thigh.

534 796 Another drum associated with the Arada rites is the assotor. This drum is usually about six feet high, and may be from two to two and a half feet in diameter. It is played in an upright position, and two or three small "windows" near the base permit the sound to emerge.

[794] This big drum is used only for the Assotor service, at which the Dahomey "nation" plays host to the loa of all the various rites. Usually there is only a single drummer, who plays while standing on a bench or raised platform; but on occasion, two or even three drummers play simultaneously on the single drumhead.

534 171 It is interesting to note in passing that most of the Vodoun drums have Dahomean names and are of Dahomean design, despite the fact that Yoruban religious motifs have survived. The Yoruban double-headed *bata* drum, used in Nigeria for invocation of the principal deities, appears to have survived in decadent form on the island of La Gonave, where it is known as *pongwé*. Curiously, it is played not like the Yoruban *bata* (one hand on each head) but like another Yoruban instrument, 534 the *dundun*, or pressure drum. The instrument is held under one arm and played only on the forward head. Significantly enough, this drum

[794] [796] is said to be used only for Nago (Yoruba) rites. Another drum reserved for Nago services is found in the region of Léogane. It resembles the Arada drum in every respect except that it stands on three carved legs.

Drums associated with the services of the Congo "nation" are distinctly different from those found in Vodoun ritual. No drumsticks are used, and the heads are of goatskin rather than cowhide and are held in place by a system of cords and hoops. The Congo drum seen today stands about three feet high; old people say that within their memory there was a variety of Congo drum as tall as a man. Unlike the Arada

[531] drum, the Congo drum usually has no carved or painted decoration. For the "pure" Congo rites, two of these instruments, accompanied by gourd or metal rattles of various kinds, constitutes an orchestra. One typically Congo rattling device, called *mayoyo*, consists of three large gourds containing pebbles, on the top of a long pole.

A variant of the Congo drum is used for Pétro rites. It is similar